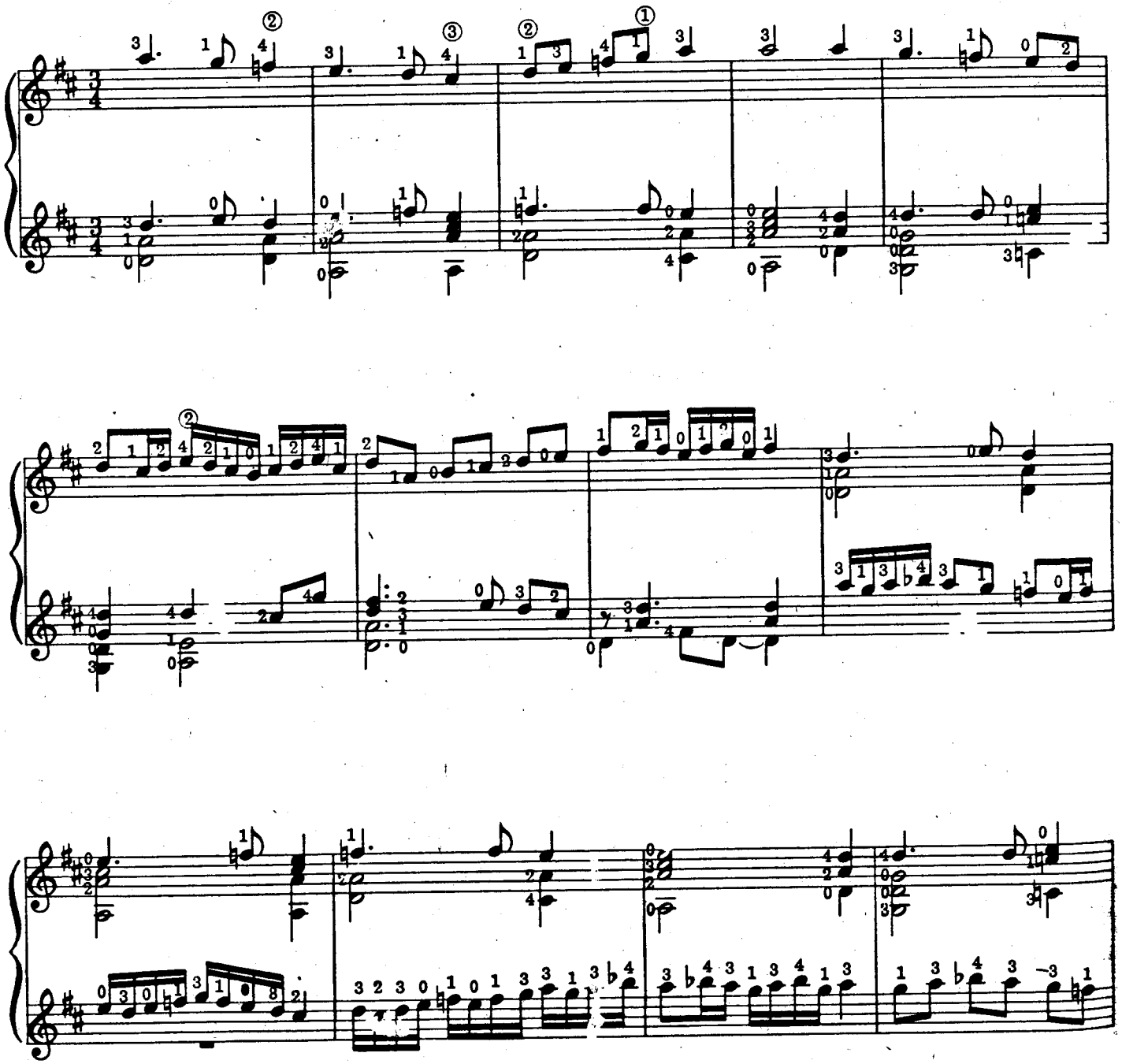
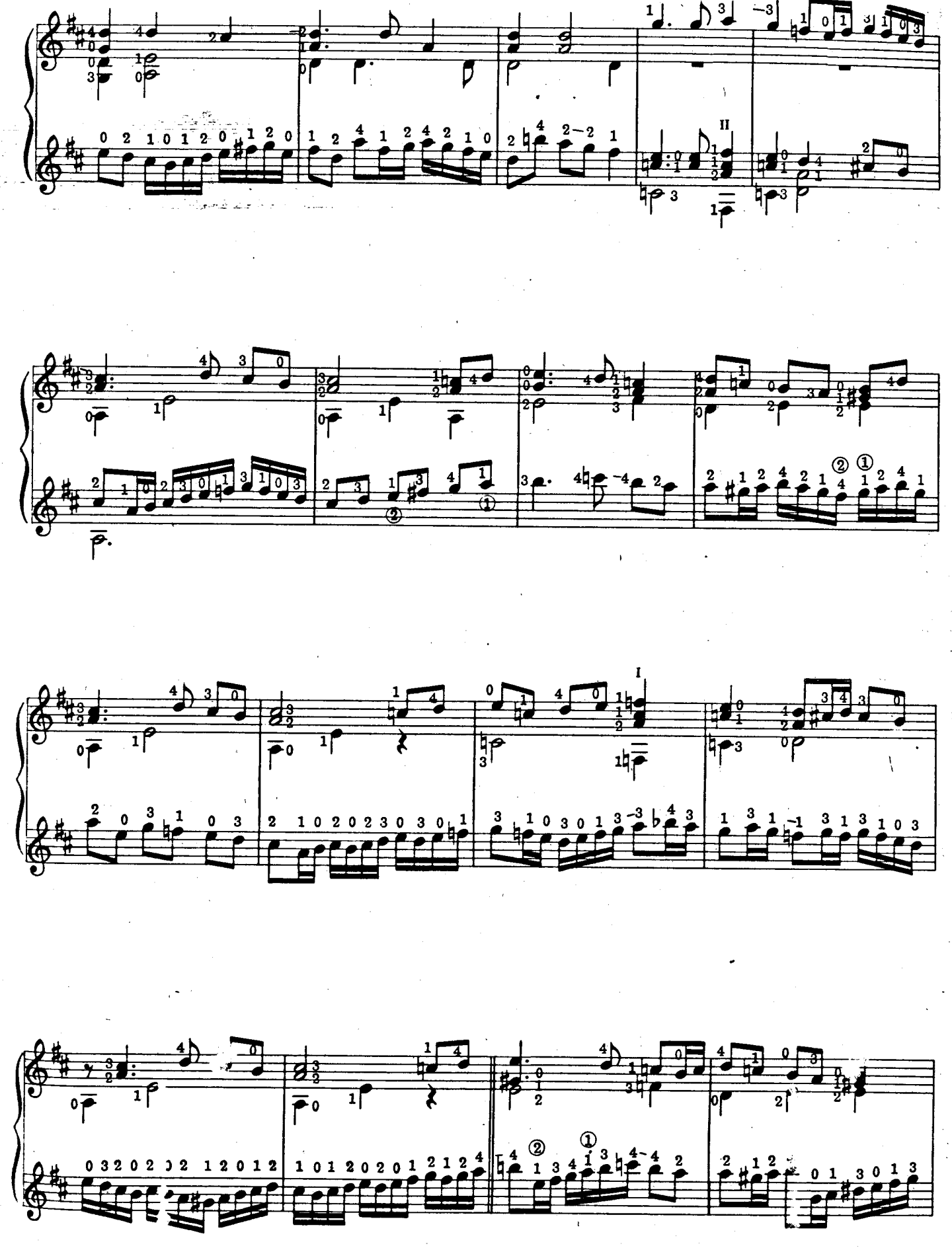
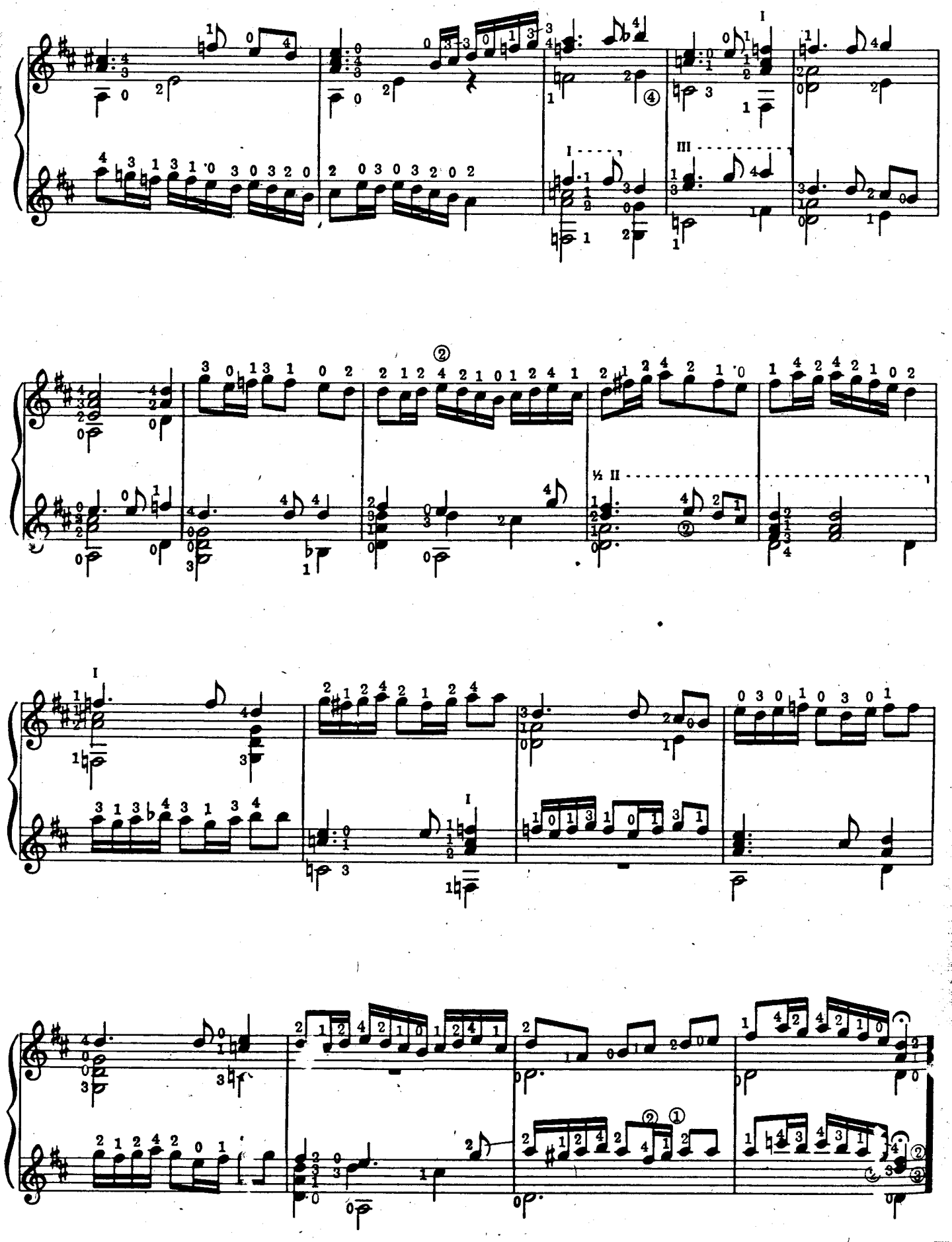
Galliard To The Flatt Pavin

This piece first appeared in Jane Pickering's lute book. Containing the same thematic material as the"Flatt Pavin,"this galliard may be programmed effectively with it. This type of pairing was more common on the Continent than in England, but there are nevertheless many examples in the English lute school.
Suggested tempo is ♩ = 96.

John Johnson







Grave

Austrian-born Wolff Jacob Lauffensteiner was a lutenist in the household of Prince Ferdinand of Bavaria. His duties included such unrelated tasks as the purchase of his employer's wardrobe, and for instructing the Prince in music it is recorded that his salary was increased by 100 florins. Unfortunately as witnessed in a later petition by Lauffensteiner, this sum was mistakenly deducted from, rather than added to, his rather humble wage.

He appears not to have shared the freedom of travel enjoyed by other court lutenists of his time, having been obliged to accompany his employer even into battle; but with the Prince he had the opportunity to visit France and Italy.

Lauffensteiner composed for the solo lute, lute duet and also for small ensemble.

This duet and the two movements which follow are taken from a manuscript in the Staatsbibliothek, Augsburg (Tonk. Fasc. III, 5) entitled *Sonata a Liuto Primo et Secundo ou Violino, Viol de Gamba et Violoncello.* They make extremely effective guitar duets, and are not difficult to play.

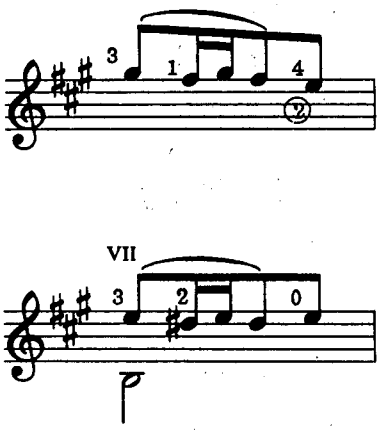
[1] *In the original an identical bass is given to both lute parts probably for convenience when another single voiced instrument substituted for either part. For the purpose of allowing more melodic freedom to the upper part I have at times eliminated the double bass.*

[2] *In the original the B and F♯ were not dotted. However this kind of detail was often left to the understanding of the performer.*

[3] *The original has a half note A instead of the final two quarter notes.*

[4] *Here too the dotted notes are editorial, to match the pattern at the conclusion of the second half.*

[5] *Whichever form of trill is chosen both players should take care to play the same one, and to align the note values in each part. For this reason I would suggest a simple form of trill, such as:–*



[6] *The original half-note D has been changed to two quarter notes as in note [3]*
The small notes indicate appoggiaturas, which were used with such frequency that a number of them have been left unrealized so that the player may decide whether or not to include them. For information on this ornament see pp. 13 and 14 of the introduction.

As the title implies the tempo should be slow, ♩ = 76.